

to write the history of Greece down to the end of the classical period. It is an artistic conception, born in the mind of a poetical nature, and it is embodied in language the beauty of which has few rivals in modern German prose literature. Details of this poetical conception, which may be compared with that of a great landscape painter, had been given to the world in Curtius' earliest work on the Peloponnesus, and were subsequently further elaborated in a series of addresses which he, as "professor eloquentiæ," delivered at Göttingen and Berlin. There, with the touch of an artist, he showed the finer mouldings of the Grecian mind as it appeared to a loving and enthusiastic admirer of the noble side of Grecian culture. That such a work as

history of the human race" (O. Peschel, 'Geschichte der Erdkunde,' 2nd ed., Munich, 1877, p. 16, &c.) "He revealed to us that the ancient world, in which all continental phenomena appear sharpened, exhibits more powerful outlines than the New World, which is poor in contrast, like all creatures of the ocean, for water, he remarks, removes individuality. Europe, on the other side, slim and delicately formed, with stretching out members and deep penetrating water-courses, appears as a continent with higher organisation, as a thoughtfully planned nursery of human society" (Ibid., p. 812). Ideas similar to these lived in the mind of Ernst Curtius. With Ritter he had also in common the religious point of view; for the method of the latter "did not lie," as he himself says, "in the truth of a logical notion but in the totality of all truths, *i.e.*, in the domain of faith. It rests on an inner intuition which is formed during his life in nature and the human

world" (Bögekamp, 'Karl Ritter,' 1860, p. 8). If Curtius, on the one side, assimilates much of Ritter's conception, on the other side he had also a full appreciation of that artistic and poetical view which the study of the ancient world of Greece had produced in many of the leading thinkers of the classical period, and which found expression in a transient phase of Schelling's philosophy. Though Curtius had as little sympathy with the logical systems of contemporary speculation on the one hand as he had with extreme criticism on the other, he nevertheless admired Schelling's view as laid down, *e.g.*, in his celebrated Discourse (1807) "On the Relation of the Plastic Arts to Nature." We may also trace an intellectual kinship between Curtius and a thinker of a very different order, the eminent naturalist, Karl Ernst von Baer, for some of whose writings Curtius expressed much appreciation.